



Milan
2025
*Design
Week*



Titia Huisman

As a trendwatcher, I regularly attend various significant trade fairs in the field of home and interior decoration. My antenna 📡 is always finely tuned to discover the latest developments. Follow me at Instagram @th.is.titia or visit www.studiohuis.com for latest updates.

I could write pages about the designs and designers; I have only mentioned a few by name. If you have any questions about a design, please feel free to ask by sending an email to nfo@studiohuis.com.

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What Whispered

For seven days I wandered through the streets, studios, palazzos and the halls of Salone del Mobile, camera in hand. This year, I chose to fully immerse myself in **Milan Design Week**. Because even a full week is barely enough to see it all. And because I know how carefully this report is read. In order to analyse with clarity, you have to see everything. So I did. Walking, observing, capturing, with an open gaze and a critical eye.

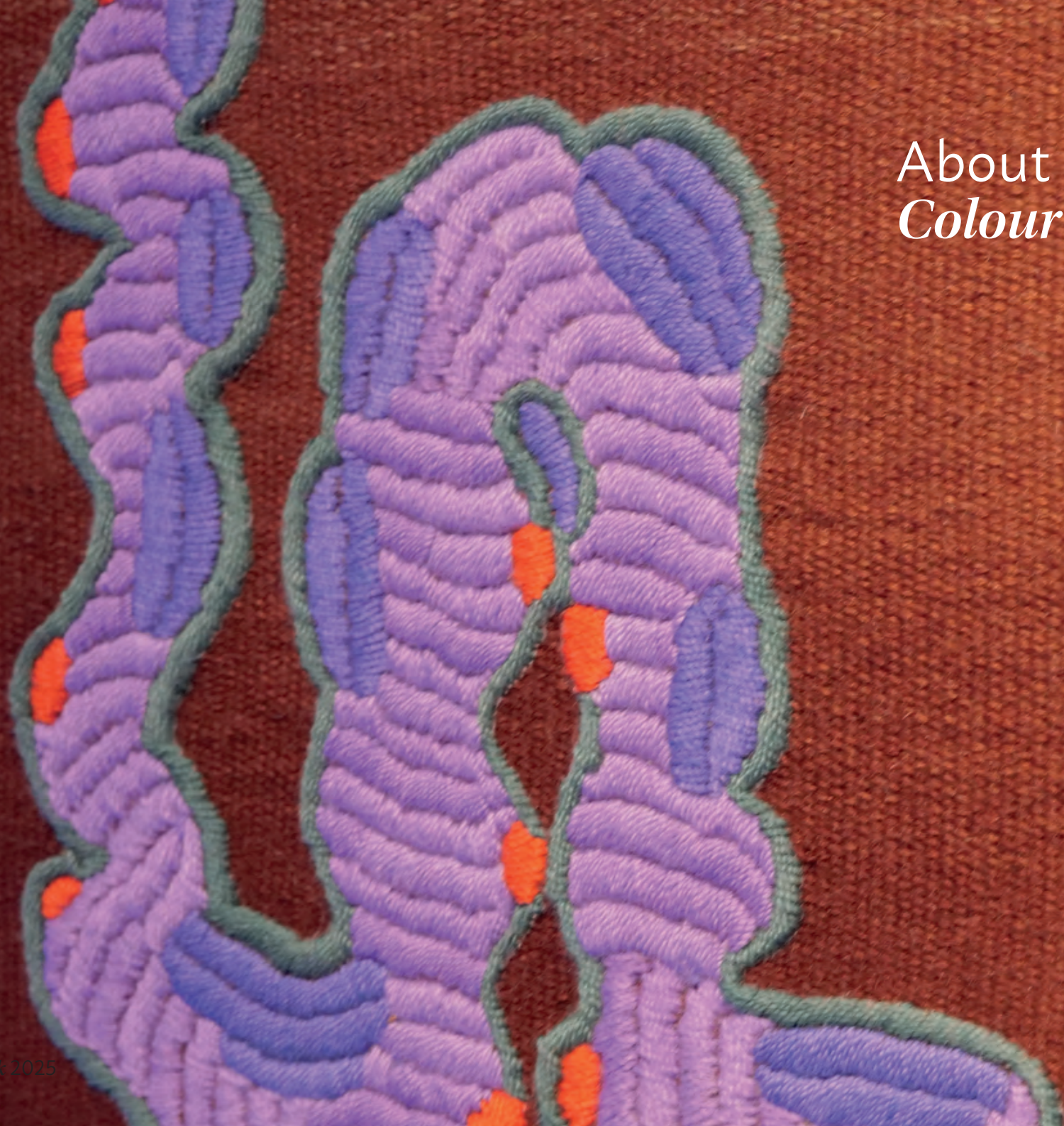
What stood out? A week filled with bold statements and quiet presences. Red was everywhere. Blood red, tomato red, fiery depths that covered walls, furniture and fabrics. But precisely against that intensity, something else emerged: soft butter yellow, cool blue, serene green and white. White, airy rooms without embellishment. Colours that created space rather than occupying it. Not shouting, but whispering.

The exhibitions built around the theme of **Romantic Brutalism** moved me most. Because they offered something between rawness and fragility. Because concrete could become lace. And weight could become light.

What follows is not a complete overview. Milan is far too vast for that. But it is a personal and sharply observed selection of what lingered. Of what whispered, and could not be ignored.



About
Colour





1

The warmth of red ran like a thread through the city, giving each location its own intensity. At the **Elle Decoration** presentation (1 and 6), part of the exhibition became a searing colour moment, where space, fabric and object blended into tones of red that stirred the senses. The **Romantic Brutalism** exhibition (3) combined the rough and the tender in pieces that flared with colour and texture.

The **Foresta Lamp** (4) by **Michela Cattai**, seen in Brera, captured the theme in glass. Murano-blown in transparent orange and yellow, it formed a solidified glow. At Moroso (7), the fiery accent appeared in a rug with vivid red and orange bands.

2 – Alcova
5 – Casa Ornella



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Vanilla *Butter*

In the white space of La Pelota, **Hermès** presented an installation during Milan Design Week 2025 where objects appeared as glowing silhouettes. Floating white volumes cast soft halos on the floor, including a gentle yellow light that emerged from beneath the furniture. This subtle glow gave the objects an almost emotional presence, light and untouchable.

Soft yellow tones, from pale vanilla to rich butter, appeared throughout Milan. They featured in the Bread & Butter collection by **Faye Toogood** for **Tacchini**, where the Butter Sofa brought a rounded, sculptural softness to the palette.

These food-tinted hues such as butter yellow and pistachio green reflected a wider mood of comfort and tactility. Warm and optimistic, they offered a fresh, quiet take on the neutral.





1

PHOTO: KI



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At **Muuto's** Winter Room (1), walls were dressed in soft, tactile textiles that evoked the quiet of a snow-covered landscape. The layering of white on white turned surfaces into sensations — subdued, yet intensely present.

At the **Marelli** stand (3), sculptural shapes stood against a backdrop of textured finishes. Here, whiteness became a carrier of material richness, where fabric, stone and plaster revealed their depth through light alone.

At **Turri** (8), a structured wall rippled with subtle reliefs. Its quiet geometry invited touch, showing how surface becomes story when texture is allowed to speak.

- 2 – SuperStudio
- 4 – Meritalia
- 5 – Tacchini
- 6 – Hermès
- 7 – Hessentialia



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Cooling *Down*

After the searing heat of Milan's early presentations, this space by **Hessentia** stood out as a quiet counterbalance. In the basement of their Brera showroom, a sense of clarity took over. The translucent lilac glass tabletop, pale wood, and surprisingly cool-looking gold-toned metal formed a refreshing palette.

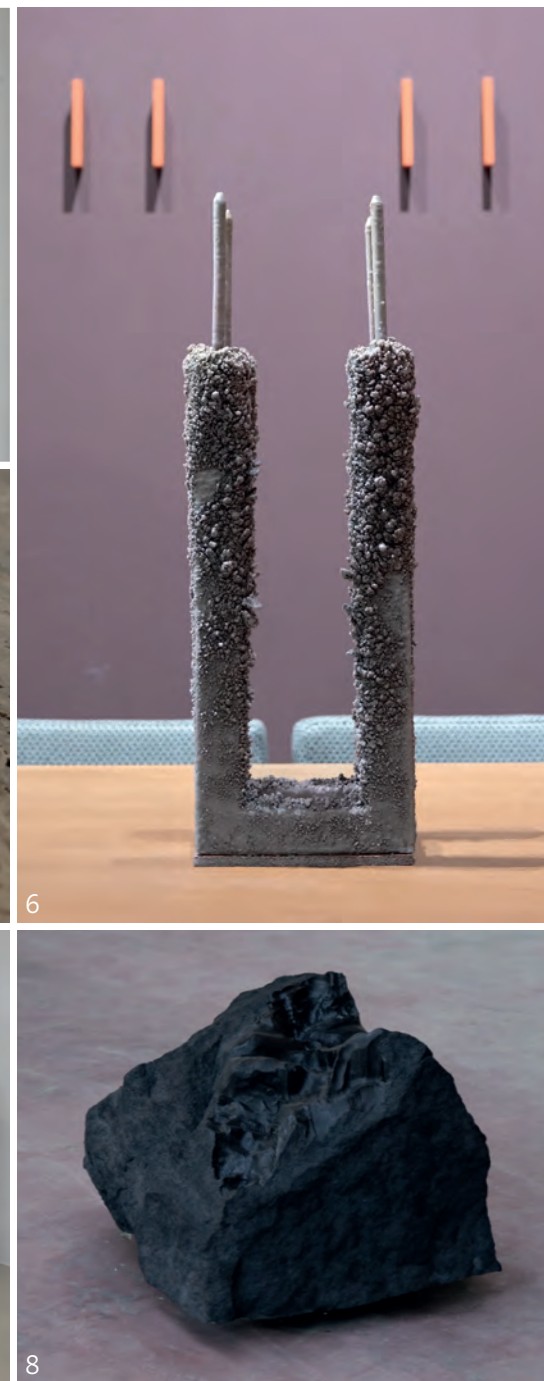
The petrol-blue velvet seats introduced a tactile contrast. Soft and saturated, yet fully in tune with the cool atmosphere. Even materials typically associated with warmth took on a crisp, refined appearance. Every element in this setting was carefully composed and precisely balanced. The result did not feel cold, but rather like a pause for breath. Light, calm and controlled. This interpretation of cool was not about detachment, but about focus and lucidity.



The **Olivia** armchair by **Gallotti & Radice** (7), designed by Martina and Massimo Castagna, combines softness with sculptural clarity. Its rounded form, upholstered in deep graphite leather, evokes both comfort and precision. The punched-back motif gives the design a subtle graphic identity while the monolithic base anchors the seat in solid calm. A contemporary take on sensuality through structure.

Part of the **Work in Progress** exhibition by **Sancal** (6), this pair of candelabras brought the appearance of solidified matter into an interior context. Their grey, crusted surfaces seemed to carry the memory of volcanic stone. Rough, mineral and oddly delicate. The texture felt almost geological, blurring the line between object and fragment. A study in raw elegance.

- 1 – Studio Bovti
- 2 – Grøpk
- 3 – Estudio Material
- 4 – Rossana Orlandi Gallery
- 5 – Rossana Orlandi Gallery
- 8 – Alcova former SNIA factory



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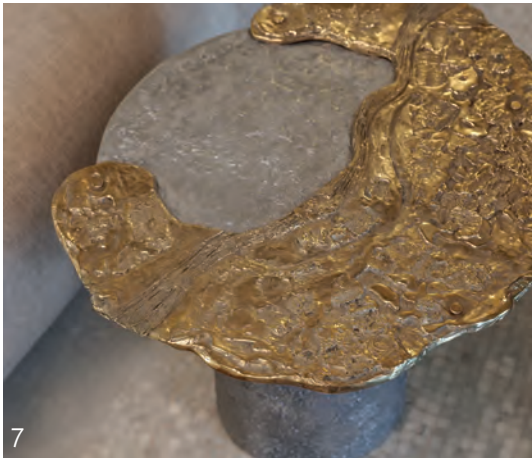


Unicogetto's sculptural glass lamp (3) played with both reflection and density. Cast in silvered glass with subtle distortions, the object seemed to hover between solid and liquid. Its surface shimmered like cooled metal, yet its form suggested something geological. An artefact that glowed from within, both minimal and visceral.



Ivan Baj's glass sculpture (5), part of his **Voyages** collection, stood out for its molten clarity and tactile weight. The piece balanced between transparency and opacity, as if frozen mid-flow. Its form suggested both geological layering and fluid motion, capturing a moment where glass becomes both solid and ethereal.

- 1 – Senses
- 2 – Super Yaya & Conie Vallese
- 3 – Alcova / Unicogetto
- 4 – 5VIE Headquarters
- 5 – 5VIE Headquarters / Ivan Baj
- 6 – Alcova
- 7 – Artemest
- 8 – Romantic Brutalis



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PHOTO: KI

In the **Alchemica** exhibition by Elle Decoration, designed by **Patricia Urquiola**, a sculptural seating piece (2) stood out in deep red velvet. Its curved form and rich texture gave it a tactile presence that balanced comfort with visual impact. Among the refined setting, this object anchored the space with softness and weight.

Presented by **Nobilis** in collaboration with **FontanaArte**, this silk-upholstered bench and cushion (6) combined subtle sheen with soft volume. The interplay between textile and form created a sense of quiet sophistication, focused on material tactility and visual harmony.



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- 1 – Nilufar Depot
- 3 – Artemest
- 4 – Saba
- 5 – Alcova
- 7 – Studio Piet Boon
- 8 – Palazzo Litta
- 9 – Nilufar Depot



9

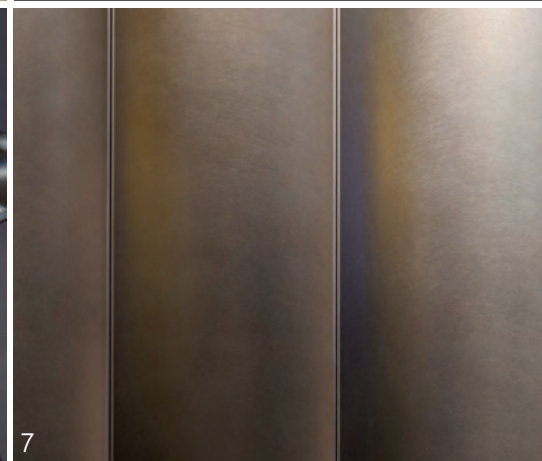
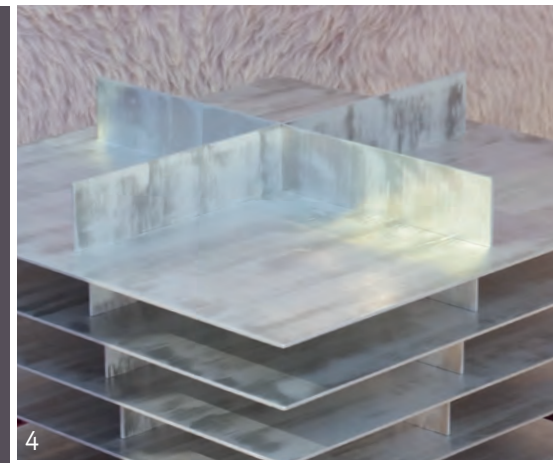
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Plant-dyed aluminium (3), presented by **LoopLoop** at Alcovia, demonstrated how natural pigments can create a surprisingly poetic effect on industrial surfaces. The installation transformed a bathroom into a colour lab, where plant-based dyes were directly applied to aluminium. With this hands-on approach, the design studio explored the intersection of technology, material research and sustainable colour culture.

At **di Castelli's** stand, metal surfaces took on a quiet richness through brushed and satin finishes. Seen in photos (2), (5) and (7), the panels and tables played with reflection and softness, creating depth without ornament. The textures felt refined and calm, showing how surface alone can express rhythm, weight and light.

1 – Capsule
3 – Alcovia / LoopLoop
4 – Nilufar
6 – Palazzo Litta
8 – Rosanna Orlandi





Fringe *Appeal*

Across many exhibitions, textile was no longer a backdrop but a protagonist. Cushions, wall pieces, stools and lamps appeared dressed in yarns, wool, hair or fibres, twisted, combed, shaved or felted. The expressive power of hairy materials was unmistakably present.

A highlight was the fluffy carpet in the **Tactile Baltics** installation, on the upper floor of Palazzo Litta. The rug was not flat, but deep and voluminous, with long yarns in a soft, pale pink tone. Over it, a neon pink light cord waved like a drawn line through space. The light touched the fibres as if it melted into them. Each strand caught a flicker of glow, making the surface appear fluid, almost alive.

What made the installation so magical was the interplay between material and light. The tactile softness of the carpet was amplified by the contrast with synthetic light. It was as if technology was caressing the skin of textile rather than dominating it.

About *Material*





About
Surface





1

In the **Brera Design Apartment, Zanellato/ Bortotto** (7) applied a geometric woven textile to cabinet doors as part of their Orizzonti installation. The fabric added a soft architectural layer, turning storage into a surface of rhythm and craft. Traditional weaving met precise detailing, creating a functional façade with quiet complexity.

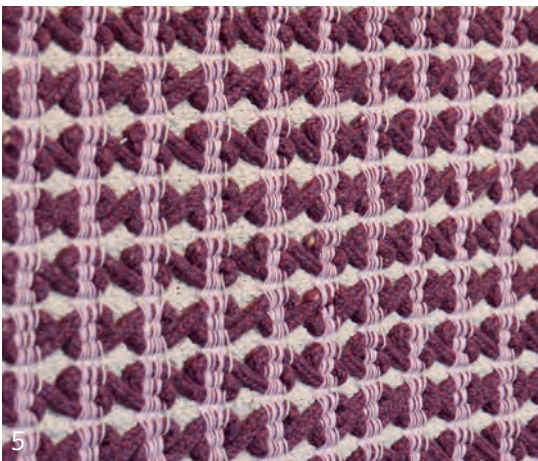
Swedish designer **Tekla Severin** (9) is known for her bold use of geometry and colour, combining architectural precision with playful rhythm. In her collaboration with **IKEA**, these qualities were translated into a graphic rug design that felt stylised and accessible. Soft pastel and saturated tones formed a geometric rhythm, bringing structure to the floor in a way that felt intentional yet light.

- 1 – L’Appartamento / Artemest
- 2 – Nobilis x FontanaArte
- 3 – Isola
- 4 – Ames / Salone del Mobile
- 5 – cc-Tapis
- 6 – Turri
- 8 – Nilufar Depot



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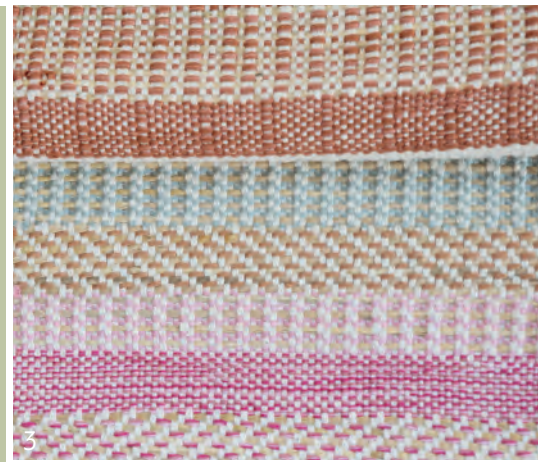
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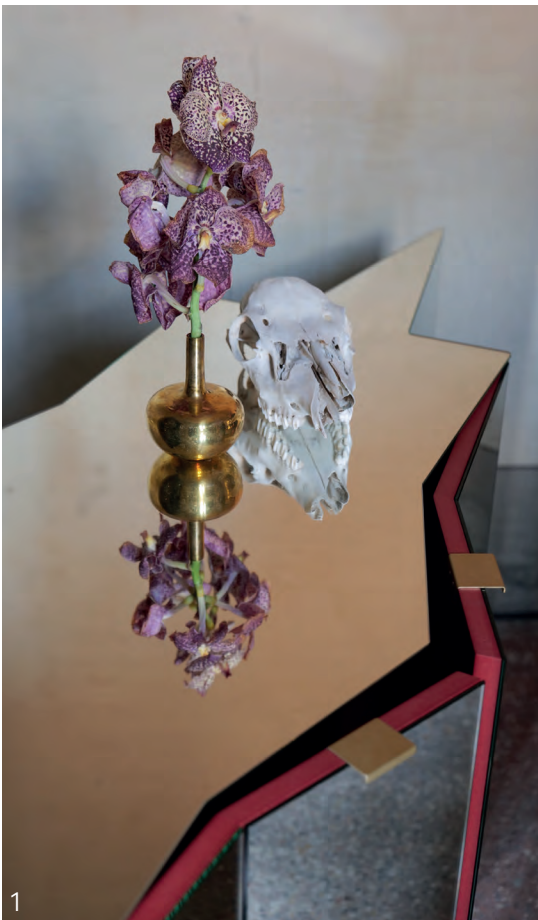
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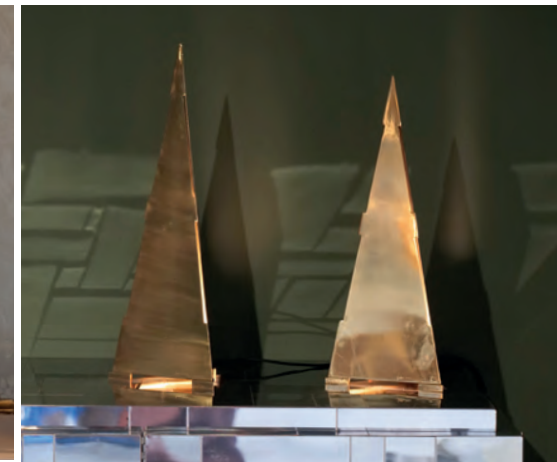




Studio Musa's mirrored cabinet (1), presented at Alcova, Villa Borsani, offered a refined reinterpretation of the classic bar. With sharp geometry and a seamless mirrored finish, the piece reflected its surroundings like a sculpture in flux. The clean lines and high craftsmanship gave it a contemporary edge, while echoing the elegance of its architectural setting.

The **Mirage** table by **Studiopepe** for **Gallotti & Radice** (4) combines minimalism with sculptural refinement. Handmade legs composed of fused extralight glass slats contrast with a gleaming stainless steel top, creating an interplay of rhythm and reflection. The design plays with optical illusion, depth and repetition, making the table feel both ethereal and architectural. Its presence anchors the space while subtly multiplying it.

- 2 – Palazzo Litta
- 3 – B&B Italia
- 5 – Vayreda Lab
- 6 – Nilufar Depot
- 7 – 562 Olives by AnanasAnanas



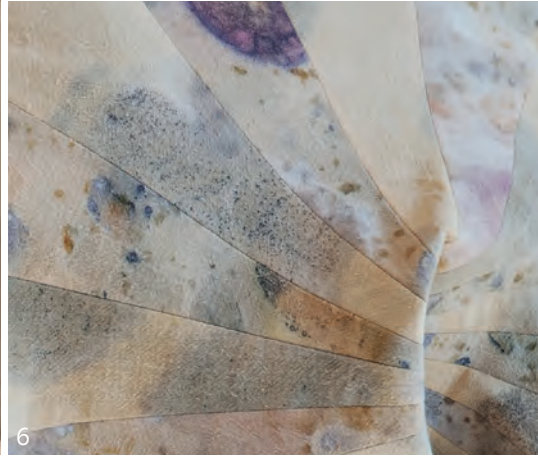
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In **La Stanza di Coralla**, presented at Palazzo Litta, stains were approached as gestures rather than flaws. Ceramic plates (1) bloomed with painterly blotches and diffused pigment halos, as if paused mid-motion. Nearby cushions (3) echoed this language in textile form with soft, watercolour-like marks that felt botanical yet abstract. The composition turned everyday objects into quiet studies of softness, imperfection and colour diffusion.

Moroso's "Normal / Non-Normal" collection embraced imperfection through textiles with stain-like patterns. Cushions (3) featured organic blotches and faded hues, while rugs (9) used irregular, watercolour-inspired motifs. These pieces challenged conventional aesthetics, celebrating the unexpected in everyday design.

- 4 - Saba
- 5 - Rossana Orlandi
- 6 - Isola
- 7 - Cierre 1972
- 8 - Sancal



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Brutal *Romance*

In the vaulted basement of Villa Borsani, the **Shakti Design Residency** presented a quietly radical statement on material tension. A delicate textile structure, suspended in near darkness, shimmered with embedded stones and beads, catching the light like dew on lace. Its hand-woven texture resembled antique embroidery or protective netting, both fragile and resilient.

This installation embodied the spirit of Brutal Romance by merging softness with strength, ornament with structure. The use of lacework in a subterranean setting invited a sense of introspection, contrasting the raw setting with crafted precision. What at first appeared ornamental revealed a latent solidity, suggesting that vulnerability itself could become architecture.

About *Design*

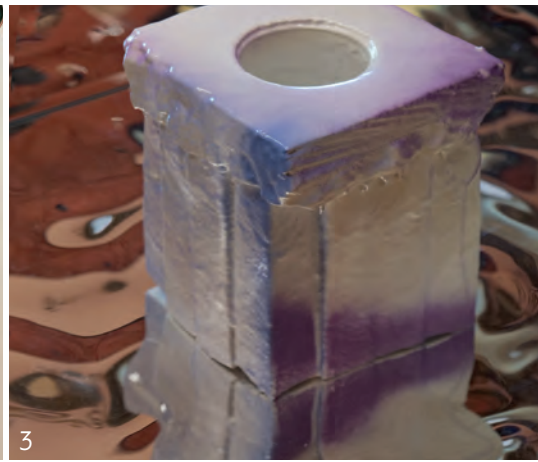




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Glass Italia (1) presented sculptural tables and benches made from thick, translucent glass slabs embedded with air bubbles and softly warped surfaces. Designed by **Ronan Bouroullec, Johanna Grawunder** and others, the pieces balanced craftsmanship with molten unpredictability. The suspended bubbles gave the volumes a lightness, as if frozen mid-transformation.

At the **di Castelli** booth (2), metallic tables featured oxidised, water-like textures that shimmered under the lights. The softly distorted surfaces mimicked rippling liquid, softening the solidity of metal and reinforcing the booth's theme of tension between form and transformation.



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- 3 – Elle Decoration
- 4 – Moroso
- 5 – Tactile Baltics
- 6 – Elle Decoration
- 7 – Elle Decoration
- 8 – Nilufar Depot

PHOTO: KI

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Floral *Feeling*

The floral sculptures were part of the exhibition “**Hortus Conclusus**” at Villa Bagatti Valsecchi, one of the Alcova locations. Here, **Karolina Maszkiewicz** presented a series of delicate botanical objects made from an exceptionally lightweight material that visually resembled porcelain but felt more like a resin-based composite. Displayed under glass domes, the pieces resembled preserved botanical rarities – meticulously layered floral forms caught in a suspended state of growth, floating somewhere between realism and imagination.

The presentation echoed a broader theme of floral expression that appeared throughout the week.





1

At Elle Decoration's immersive installation 'Alchemica', a dreamlike wallpaper (4) featured fantastical creatures and lush botanical motifs. Curated by Patricia Urquiola, the design merged historic opulence with playful storytelling, turning the interior into a stage for wonder and imaginary lifeforms.

At **Casa Ornella**, a series of ceramic masks and sculpted faces (2) appeared throughout the rooms, each bearing a surreal, ambiguous expression. Their hand-formed features hovered between human and abstract, transforming simple clay into quiet, enigmatic presence.

- 1 - Vayreda Lab
- 3 - Hortus Conclusus / Sina Gwosdzik
- 5 - Meritalia
- 6 - Base Milano / Zona Tortona
- 7 - 5VIE Headquarters
- 8 - Elle Decoration



2



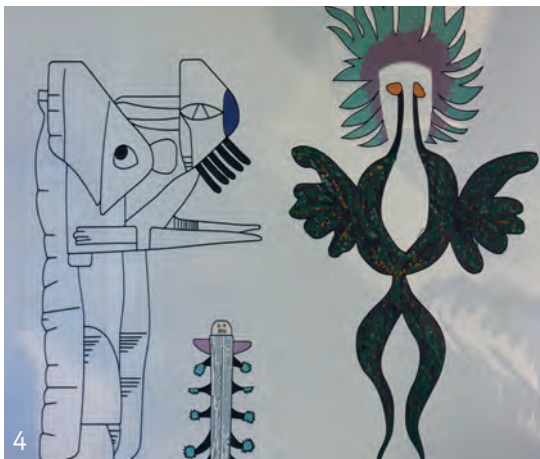
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Metal *Petal*

Delicate silver blossoms rested on stacked, roughly cast metal furniture by **Completedworks**, turning utilitarian shapes into fragile still lifes. The petals, light as if windblown, introduced a sense of fleeting beauty to the heavy, grounded volumes.

This dialogue between softness and solidity echoed a wider movement in design: translating botanical forms into lasting metals. Petals cast in aluminium, orchids sculpted from steel, and citrus fruits rendered in chrome imbued industrial materials with sensitivity, elegance and a quiet, sculptural drama.





1

In the entrance hall of **L'Appartamento**, **Simone Haag** suspended an oversized orchid form in place of traditional drapery (2). This expressive installation softened the architectural lines and invited nature into the room, transforming the floral motif into a sculptural gesture of lightness and grandeur.

Veeollect's sculptural floor lamp (3) at Villa Bagatti Valsecchi reinterpreted botanical form with striking clarity. Its polished steel leaves curved outward like palm fronds, culminating in a glowing globe that hovered above the plant-like structure. The piece combined opulence and restraint, merging floral exuberance with industrial precision.

- 1 – Alcova
- 4 – Super Yaya / Conie Valesè
- 5 – Fap Ceramiche
- 6 – Studio Bovti
- 7 – Nilufar Depot



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Light *Organics*

At 5VIE Headquarters, designer **Sina Gwosdzik** unveiled a poetic series of light sculptures that translated softness into spatial presence. Using diaphanous layers of organza stretched over a curving metal framework, her objects seemed to hover between blooming botanical forms and underwater organisms. The textile skin caught and diffused light in delicate gradients, giving each lamp an inner glow that felt alive.

Rather than impose control, the design embraced the unpredictable flow of fabric and gravity, allowing the material to guide the final shape. This approach resulted in a tactile, slow form of design, where imperfection and asymmetry became intrinsic to the object's beauty. Gwosdzik's work captured a growing movement in design towards sensorial softness, organic growth, and atmospheric presence—design that feels more like breathing than building.

About *Design*





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At the vibrant 5VIE location on Via Cesare Correnti 14, three artists brought together distinct voices through colour, material and meaning. In “Girotondo” (3, 4), **Sara Ricciardi, Nodus Luxury Rugs** and Ceramiche Rometti collaborated on a poetic visual language drawn from childhood. Rugs unfolded like moving drawings, while ceramic vases told stories of collective love, echoing the circular rhythm of a children’s song. Nearby, Hiva Alizadeh (6) presented a tactile storm of synthetic hair, suspended in mid-air like rising waves. Her work merged the body of painting with the skin of sculpture, creating a floating field of colour and weightlessness.

- 1 – Capsule
- 2 – Isola
- 3 – 5VIE
- 4 – 5VIE
- 5 – SuperStudio
- 6 – 5VIE
- 7 – Baxter



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Inside *Out*

At Palazzo Bovara, **Patricia Urquiola** unveiled a monumental textile installation where layers of foam, yarns, and upholstery folded around each other like inside-out furniture. This sculptural piece celebrated the inner workings—edges, seams, and fillings—bringing them to the forefront as expressive elements. Complementing this was a striking serpentine sculpture depicting a snake consuming itself, known as the **Ouroboros**. Crafted from knitted modules made entirely from recycled PET, this piece symbolized infinity, renewal, and transformation, aligning with the exhibition's focus on sustainability and the continuous evolution of design.



Thank *You...*

Thank you very much for purchasing this report. I sincerely hope it brings you plenty of new inspiration and valuable insights.

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